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1907

# I Couldn't Make A Hit With Molly

James Kendis

*Composer*

Herman Paley

*Composer*

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# I COULDN'T MAKE A HIT WITH MOLLY



SONG  
By  
KENDIS & VALEY

EROME D. REMICK & CO  
NEW YORK DETROIT



HARRY ERNEST  
QUAKER CITY QUARTETTE  
AL. G. FIELD WITH MINSTREL CO.

Vp. 001957  
1907

I COULD

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# I Could'nt Make A Hit With Molly

KENDIS and PALEY

Moderato.

*f* *poco rit*

Sweet Mol - ly Brown, — sweet - est in town, —  
Dim - onds ga - lore, — hats by the score, —

Smiles on ail oth - ers but gives me a frown, —  
Dress - es I've bought for this maid I a - dore, —

I try to please, — still she will tease, —  
Spent all my dough, — Thous - ands I owe, —

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She keeps me guess - ing, my heart soon will freeze; —  
Bought her an au - to, but still she says "no," —

Please some - one say, — tell me to day, —  
What more to do, — I wish I knew, —

Why she treats poor me this way. —  
Is it strange I'm feel - ing blue? —

*poco rit.*

## CHORUS.

I tried — Oh! how I tried, — but I couldn't make a hit with

Mol - ly, I sighed, ——— Oh! how I sighed ——— But she

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Mol - ly, I sighed, ——— Oh! how I sighed ——— But she". The piano part includes chords and moving lines in both hands.

on - ly turned a - way not a sing - le word she'd say, I lied, ——— gee how I

The second system continues the melody and accompaniment. The lyrics are: "on - ly turned a - way not a sing - le word she'd say, I lied, ——— gee how I". The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support.

lied, ——— But she on - ly smiled and said "Don't jol - ly," So

The third system of the score. The lyrics are: "lied, ——— But she on - ly smiled and said 'Don't jol - ly,' So". The musical notation continues with the vocal line and piano accompaniment.

what's a fel - low to do, ——— but try, try a - gain I gain.

The fourth system concludes the piece. The lyrics are: "what's a fel - low to do, ——— but try, try a - gain I gain." The system includes first and second endings, indicated by the numbers 1 and 2 above the staff. The piano accompaniment features a more active, rhythmic pattern in the final measures.

# I Could'nt Make A Hit With Molly

QUARTETT.

Arr. by Ribe Danmark.

## CHORUS.

1st Tenor. My best I tried. oh how I tried, could'nt make a hit with

2d Tenor. I tried oh how I tried, But I could'n make a hit with

Baritone. Bass. My best I tried, oh how I tried, could'nt make a hit with

Mol - ly, A sigh I sighed, oh how I sighed But she

Mol - ly, I sighed, oh how I sighed, But she

Mol - ly, A sigh I sighed, oh how I sighed

on - ly turned a - way, Not a sing - le word she'd say. — To her I lied,

on - ly turned a - way, Not a sing - le word she'd say. I lied, gee, how I

To her I lied,

gee, how I lied, on - ly smiled and said "Don't jol - ly," So

lied, But she on - ly smiled and said "Don't jol - ly," So

gee, how I lied,

what's a fel - low to do But try, try a - gain. — gain. —

what's a fel - low to do But try, try a - gain. — gain. —

what — So what's a fel - low to do. But try a - gain. — gain. —





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Words by **HARRY WILLIAMS** **SAN ANTONIO** Music by **EGBERT VAN ALSTYNE**  
**CHORUS.**

San An - to - ni An - to - ni - o She hopped up

on a po - ny and ran a - way with To - ny If you

see her just let me know and I'll meet you in

San An - to - ni - o.

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Iola, Intermezzo  
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